

1917
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Swartz

The Influence of American Literature
upon
Modern Musical Composition

THE INFLUENCE OF AMERICAN LITERATURE UPON
MODERN MUSICAL COMPOSITION

BY

FAY WOOD SWARTZ

THESIS

FOR THE

DEGREE OF BACHELOR OF MUSIC

IN

MUSIC

COLLEGE OF MUSIC

UNIVERSITY OF ILLINOIS

1917

1917

SWR

UNIVERSITY OF ILLINOIS

June 1, 1907

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

MISS FAY WOOD SWARTZ

ENTITLED THE INFLUENCE OF AMERICAN LITERATURE UPON MODERN

MUSICAL COMPOSITION

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF BACHELOR OF MUSIC

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INTRODUCTION

Of all the arts, there are surely no two more closely related and inter-dependent than literature and music. To become only partially acquainted with Milton, Browning or Goethe and to note their allusions to music is to realize that they were deeply interested in that art. On the other hand, we could hardly have been blessed with great oratorios, masses, operas, cantatas, and songs but for the literary texts upon which they are based. It is certainly true that the musician and the literate have always gone hand in hand.

As a result, composers have, from the beginning used texts from German, English, Italian, French and other literatures as the basis of their inspiration for many fine operas, oratorios, masses, and orchestral works. It may seem to some as though American literature has had little influence upon musical composition, that texts from that source have not been found sufficiently worthy for adaptation to musical settings. Such an opinion may not be wholly imaginary, especially, with reference to the drama. To compensate, however, one has only to note in the following pages, the influence of the lyric, with especial reference to Longfellow. The works of this great poet, to say nothing of those of Whitman, Hawthorne, Poe, Irving, Riley, Field and others, have furnished food for many long and scholarly works. Among these are cantatas, symphonic poems, songs, ballads, orchestral fantasies. We even find a few operas, which fact rouses hope for further development along the line of the dramatic. That American texts have been used by com-

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posers other than those of American birth is well illustrated in the settings of Longfellow's works by Franz Liszt, Arthur Sullivan, Hugo Kaun, Coleridge Taylor and Carl Busch, also of Poe's by Claude Debussy, and so on, as will be revealed in the following pages.

Such a subject as the one here treated must inevitably remain inconclusive. For one reason, it is very difficult to find a great amount of the necessary data. Furthermore, it is only natural for new literature and modern composition to be continually springing forth. But, after all, these facts only go to prove that the subject is to every student of music, one of most vital interest and consideration.

In the following, the names of the authors are arranged in alphabetical order. Under the name of each is a list of such of his texts as have been used, together with the name of the composer, the name of the form which the composition has taken, and in some cases, analytical remarks.



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THOMAS BAILEY ALDRICH.

Thomas Bailey Aldrich was born in New Hampshire, November 11, 1836 and died recently, say 1915.

"Cradle Song"

Garrison, Tharesa Holmes
Song

"Forever and a Day"

Mach, A. A.
Song; Med. G^b

"Nocturne"

Mach, A.A.
Song Low A

"Nocturne"

Seymour, J. W.
Song; High, E; Med., D.

"The Rose" (Up to her chamber window)

Train, Adeline
Song; Med. C,
also Geo. W. Chadwick

WILLIAM CULLEN BRYANT

William Cullen Bryant was born at Cummington, Mass., November 3d, 1794; he died June 12, 1878.

"Thanatopsis"

Kroeger, Ernest Richard, born in St. Louis, August 10, 1862.¹
Overture; Produced by Victor Herbert's Pittsburgh Orchestra.

1. Elson - History of American Music.

Bliss Carman was born at N. B. 1861 - "A poet of Canadian birth whose work has been done mainly in New York and Boston."

"Daisies"
Allen
Song; B.M.

"Enchantress"
Mack
Song; G.S.

"Lament for Andonis"
Heymann
Song; G. S.

FLORENCE EARLE COATES

"Florence Earle Coates was born at Philadelphia, Penn., 185-. Her poems were collected in 1898".

"Give me not Love
Beach, Mrs. H. H. A.; born in Henniker, N. H., Sept. 5, 1867.
Song

"I know not how to find the Spring".
Beach, Mrs. H. H. A.
Song.

EMILY DICKINSON

Emily Dickinson was born at Amherst, Mass.; 1830; she dies there 1886.

"I shall not Live in vain".
Bartlett, Floy Little
Song

JOSEPH RODMAN DRAKE

Born at New York City August 17, 1795; died there September 21, 1920.

"The Culprit Fay"¹, Drake's longest production, grew out of an assertion by some friends that American rivers were not adapted by romantic association for poetic use. General James Grant Wilson says that Drake composed this poem, a charming example of pure fancy, and read it to his friends as a refutation of their theory. (The poem has been set in the form of a cantata by Frederick Grant Gleason).

"The Culprit Fay"

Hadley, Henry K.; Born December 20, 1871 at Somerville, Mass.

Rhapsody for orchestra; "This composition was begun at Mayence, in April, 1908, and the score was finished in June, 1909, while the composer was crossing the Atlantic to return to his native country. Mr. Hadley entered this work in the competition for a prize of \$1,000 offered by the National Federation of music clubs. Twenty-five orchestral compositions were sent in from which "The Culprit Fay" was chosen as the winning work. (The judges were Charles Loeffler, Henry Krebiel and Walter Damrosch). The first production took place at Power's Theatre, Grand Rapids, Michigan - the convention city of the National Federation of Music Clubs - by the Theodore Thomas Orchestra, May 28, 1909. Mr. Hadley conducted his own work, the remaining orchestral numbers on the program having been directed by Frederick Stock. "The Culprit Fay" evoked,

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1. American Anthology - Stedman

on this occasion, so much enthusiasm that Mr. Hadley was constrained to repeat it. Drake's poem is of considerable length, and in order that those who listen to the music may follow its import Mr. Hadley has provided the following condensed paraphrase of the original poem, which has been made by Arthur Farwell."

"The heavenly bodies light the clear summer night. The fairy watch strikes twelve strokes on his bell of pearl - it is midnight - the fairy dawn. From the tree tops and shadowy underwood come the Fay, and assemble in conclave. At the feet of the fairy monarch upon his judgment - throne crouches the prisoner, the Culprit Fay. His elfin purity has been sullied in "The glance of a mortal maiden's eye" - he has scorned the Fay's decree, and must pay the forfeit before he can be made pure, and sport and dance again with the magic company. The monarch pronounces sentence - he must brave water-spirits and catch the glistening drop from the sturgeon as he leaps from the deep; he must mount the skies and catch the spark from the falling star.

"The Fay turns sadly to his quest; he cannot fly, for his wings are soiled, his fairy chain broken. A spotted toad hops in his way and he takes heart, laughing merrily as he strides its back - away he hops to the moonlit beach, and plunges into the water. Mounted on starfish, leeches and crabs, the water spirits attack him, and he turns back howling with pain. In a mussel-shell boat fares safely forth over the calm waters. Up leaps the sturgeon in a rainbow of spray, and in his crimson collar-bell the Fay catches the glistening drop. With great joy he pilots his little shell safely to shore. Here he mounts his fire-fly steed and is off to the sky. Now appears to him a beautiful spirit floating in a rainbow's light;

she bids him forsake his guest and dwell with her. His oath has been given to the fairy monarch - he must fulfill his quest.

"High in the dome of the sky the star trembles, quickly to fall. The meteor bursts, the Fay catches the spark and hastens back to the conclave. Pure of wing and bright of spirit - his fairy chain made whole - he is welcomed by the joyous throng. He joins in the mirth and the dance; the day breaks - the sentry elf calls - the cock crows - and the Fays are gone."

"The Culprit Fay"

Gleason, Frederick Grant, born at Middletown, Conn. December 17, 1848 and died in 1903.

Cantata; written in 1879; "¹It is divided into three parts, - the first containing five, the second five, and the third eight numbers; the solos being divided among soprano, alto, tenor, and barytone, the last named taking the part of the Fairy King..... The composerhas secured musical unity and poetical coherence by the artistic use of the leit-motif. Nine of these motives are employed, characterizing the summer night, the elfin mystery, the life of the fairies, the Fay's love for the mortal maid, the penalty for this violation of fairy law, night on the river, the spells of the water imps, the penalties imposed upon the culprit, and the Sulphide Queen's passion for the Fay. The skilfulness with which these motives are adapted to characters and situations, and interwoven with the general movement in their proper recurrence, shows that the composer has not studied Wagner, the master of the leit-motif, in vain.

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1. Upton - Standard Cantatas.

After a short introduction for the horns and strings, the cantata opens with a full chorus of graceful, flowing character ("Tis the Middle Watch of a Summer's Night"), describing the moonlight scene about "old Cro' Nest". It is followed by the mystery motive announcing a weird alto solo, "Tis the Hour of Fairy Ban and Spell". It is the summons of the sentry elf, ringing the hour of twelve, indicated in the score by the triangle, and calling the fairies to confront the culprit. A stirring and blithe instrumental introduction, followed by a short chorus ("They come from Beds of Lichen green"), describes the gathering of the fays, retarded at the close, and growing sombre as it is announced that "an eoupe has broken his vestal vow". A tenor solo ("He has loved an earthly Maid") tells the sad story of the guilty one who "has lain upon her lip of dew" and "nestled on her snowy breast". They gather about to hear his doom, and do not have to wait long; for the tenor song leads without break to a barytone solo, in recitative form, by the Fairy King ("Fairy, Fairy, list and mark"), pronouncing the penalties he must pay for this transgression,- the catching of a drop from the sturgeon's silver bow to wash away the stain on his wings, and the relighting of his flamewood lamp by the last faint spark in the train of a shooting star.

A graceful chorus ("Soft and pale is the moony Beam") opens the second part, picturing the scene upon the strand bordering the elfin land, and the leaps of the sturgeon, followed by a tenor solo and recitative describing the sorrow of the lonely sprite and his desperate effort to push his musselshell boat down to the verge of the haunted land. The alto, which does all the mystery work, goes on with the description of the vain attempt of the river imps

to wreck his frail craft, and his discovery and pursuit of the sturgeon; then, there is a pause. The full chorus, in a quick movement, pictures the pretty scene of the sturgeon's leap, the arch of silver sheen, and the puny goblin waiting to catch the drop. The tenor recitative announces his success, and a full jubilant chorus of the sprites ("Joy to thee, Fay! thy Task is done") bids him hasten back to the elfin shore.

The third part opens with a full chorus, very animated in its progression ("Up to the Cope, careering swift"), describing the ride of the Fay past the sphered moon and up to the bank of the Milky Way, where he checks his courser to wait for the shooting star. In the next number, a short recitative, the alto has a more grateful task; this time it is the graceful sylphs of heaven who appear, weaving their dance about the Fay, and leading him on to the palace of the Sylphide Queen. It is followed by two charming soprano solos,-the one descriptive of her beauty as she listens to the story of the Fay, and the other ("O Sweet Spirit of Earth") of her sudden passion and the tempting inducements by which she seeks to make him forget the joys of fairyland. Once more the tenor, who plays the part of narrator, enters, and in solo and recitative assures us how like a brave homunculus the Fay resisted her blandishments. A very vigorous and descriptive chorus, as fast as can be sung, pictures the Fay careering along on the wings of the blast up to the northern plain, where at length a star "bursts in flash and flame". The tenor announces his second success, and the final chorus ("Ouphe and Goblin! Imp and Sprite") sings his welcome back in an animated manner, beginning with a moderate movement which constantly accelerates and works up to a

fine climax; after which-

"The hill-tops glow in morning's spring,
The skylark shakes his dappled wing,
The day glimpse glimmers on the lawn,
The cock has crowed and the fays are gone."

"The Culprit Fay"
Ensign, J. L.
Cantata for women's voices.

RALPH WALDO EMERSON

Ralph Waldo Emerson was born at Boston, Mass., May 25, 1803;
and died at Concord, Mass., April 27, 1882.

"The Apology"
Schuyler, Georgina
Song: Med., Dr.

"To Ellen at the South"
Schuyler, Georgina
Song: Med. A.

CORA RANDALL FABBRI

Cora Randall Fabbri was born at New York, N.Y. 1871; she died
at San Remo, Italy, 1892.

"Anita"
Beach, Mrs. H.H.A., born in Henniker, N.H., September 5, 1867.
Song.

"Just for this"
Beach, Mrs. H.H.A.
Song

"Forgotten"
Beach, Mrs. H.H.A.
Song.

EUGENE FIELD

Eugene Field was born at St. Louis, Mo., September 3, 1850; he died at Buena Park, Chicago, Ill., Nov. 4, 1895.

"The Doll's Wooing"

Hadley, Henry, Seattle; born Dec. 20, 1871, at Somerville, Mass.
Song; Med. D.

"Dutch Lullaby"

De Koven, Reginald (1852-)
Song; High, C; Med. A.

"Swing high and swing low"

Haesche, W. F.
Song; Low, gm.

"Japanese Lullaby"

De Koven, Reginald
Song; High C, Med. A.

"The Shut-eye Train"

Hadley, Henry
Song; Med., F,

"Little Blue Pigeon"

Hadley, Henry, (Seattle)
Song; High E^b

"Wynken and Blynken"

(Dutch lullaby)
Jordan, Jules
Song; High A; Med., G; Low, F.

"Little Boy Blue"

Hadley, Henry
Song; Med. F

"Wynken and Blynken"

Nevin, Ethelbert
Part-Song

"Little Boy Blue"

Nevin, Ethelbert
Song High G^b-Med. A^b

"Little Boy Blue"

d'Hardelot, Guy
Song; High D^b; Med., B^b

"Norse Lullaby"

De Koven, Reginald
Song; High, A; Med. G.

"Song of Sleep"

Wood, Mary Knight
Song; Med. B^b

STEPHEN COLLINS FOSTER

Stephen Collins Foster,¹ composer, was born at Pittsburg, Pa., 1826; he died at New York City, 1864. "He was the earliest and chief member of the school of composers of that idealized negro melody which characterizes a fourth of the 125 or more songs, for which he wrote both music and words. His "Old Folks at Home" was written before he was twenty and was published in 1850".

Other well known songs are:

My Old Kentucky Home

Nellie Bly

Massa's in de Cold Ground.

Old Black Joe

"Festival March" and Hymn to Liberty.

Stock, Frederick, Chicago; born in Yülich, Germany, November 11th, 1872

Orchestral; using the "Star Spangled Banner, Old Folks at Home, (Yankee Doodle and Dixie)"² composed in 1910 in commemoration of the twentieth anniversary of the founding of the Chicago Symphony Orchestra, 1891 and performed October 14-15 that same year. It is written for a large orchestra, the following instruments being called for by the score- two flutes, piccolo, three oboes, (one interchangeable with an English horn), two clarinets, bass clarinet, two bassoons, double bassoon, four horns, four trumpets, three trombones, tuba, kettle drums, bass drum, side drum, cymbals, tri-

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1. Stedman's "American Anthology"

2. Chicago Symphony Programs- 1913-14.

angle, bells, glockenspiel, castagnettes, tambourine, harp and strings."

"The work opens with an introduction (*moderato*, *Maestoso e Pesante*) twenty-five measures long in which the principal theme is foreshadowed in passages for the lower strings over a long continued organ point on F. There is a hint of the first measures of "The Star Spangled Banner" occurring in the trombones eleven measures after the beginning of the piece. Still later a suggestion of "Yankee Doodle" is heard in the violoncellos and trombones, a *crescendo* working up to *ff* leads into the main theme, put forward by the full orchestra.

The subject having been worked over at some length and with much sonority the music becomes more tranquil, and over a tremolo in the divided violoncellos there are heard (in the wood-wind) four measures of "Dixie" this being interwoven with "The Old Folks at Home" in the second violin. The development of these melodies is continued, with hints of "Yankee Doodle", given out by the violoncellos and trombones.

Working over of the main theme is resumed, and nine measures later the whole first phrase of "Yankee Doodle" is given to the tuba and bass clarinet, following this there being heard the first phrase of "Dixie" in the wood-wind. The main theme returns *ff*. A climax, followed by a *diminuendo* and a *rallentando*, leads into the Trio, the subject of which (*sehr ruhig*) is allotted to the first violins.

At the close of the Trio a return is made to the main subject-matter over a long organ-point on F, "Dixie" and, later, "Yankee Doodle" also being suggested. A long *crescendo* leads to the climax

of the work in which, after a pause, "The Star Spangled Banner" is shouted forth first by the brass (maestoso) and after it by the full orchestra; and with this Hymn to Liberty the March comes to its conclusion..

RICHARD WATSON GILDER

Richard Watson Gilder was born at Bordentown, N. J., Feb. 8, 1844; he died 1915 or 16.

"Thy Thistledown"
Atherton
Song: E.m

SARAH PRATT McLEAN GREENE

Sarah Pratt Mclean Greene was born at Simsbury, Conn., 1858. Her best known poem "De Sheepfol" is contained in "Towhead", 1884.

"De Sheepfol"
Garrison, Theresa Holmes
Song.

NATHANIAL HAWTHORNE

Nathaniel Hawthorne was born at Salem, Mass., July 4, 1804; he died at Plymouth, N.H., May 19, 1864.

("The Scarlet Letter", a romance, was published in 1850).

"The Scarlet Letter"
Damrosch, Walter, New York¹; born at Breslau, Silesia, Jan. 30, 1862.

Opera; (Based on Hawthorne's romance, the text by George Parsons Lathrop, son-in-law to Hawthorne). This opera was produced in Boston, Feb. 11, 1896.

.....
1. Present Residence.

OLIVER WENDELL HOLMES

Born at Cambridge, Mass., Aug. 29, 1809; died at Boston,
Oct. 7, 1894.

"The Last Leaf"

Homer, Sidney

Song; High E, Low D^b

WILLIAM DEAN HOWELLS

William Dean Howells was born at Martin's Ferry, Belmont Co.,
Ohio, March, 1837.

"A Sea Change; or Love's Stowaway"

Henschel, Isidor georg, born at Breslau, Feb. 18, 1850.

Operetta

WASHINGTON IRVING

Washington Irving was born at New York, April 3, 1783; he
died at his home in Tarrytown, on the Hudson.

(The story of "Rip Van Winkle" is contained in the "Sketch
Book", which appeared in 1819)

"Rip Van Winkle"

Chadwick, George Whitfield, Boston; born in Lowell, Mass.,
Nov. 13, 1854.

Overture; written in 1879, as a thesis and performed the same
year in Leipsig and Dresden, also in Boston in 1880 by the Harvard
Musical Association, and at a Festival of the Handel and Haydn
Society (MS) conducted by the composer. It was given still later

by the Boston Symphony Orchestra. Mr. Upton¹ says, "The composition is quite dramatic, though it can hardly be called programme music. It is introduced with a slow, melodious phrase for the cello, followed by a broad, impressive theme for the horn, typifying the awakening of Rip Van Winkle. The two principal themes are worked up individually in an allegro of considerable length, referring to the scene on the mountain and the falling to sleep, followed by the theme referred to as the sleeper regains consciousness. In the stirring finale we are shown the life and hustle of the village of Falling Waters. The instrumentation is rich and varied and is employed both ingeniously and effectively."

"Rip Van Winkle"

Jordan, Jules (1850-

Opera; in 3 acts; English text only; orchestra parts; selections separate.

"Rip Van Winkle"

Bristow, George F.

Opera; "libretto prepared by J. H. Wainwright; follows the legend by Irving pretty closely until the 2nd act, when it becomes a piece of pure invention. The Pyne-Harrison English opera Troupe first produced it at Niblo's Garden, New York City on Sept. 27, 1855, after which it had a successful run of thirty consecutive nights. Bristow evidently aimed at producing a popular opera, and it really was the first lyric drama truly American in spirit, a fact appreci-

1. Upton- Standard Concert Repertory.

ated by the public and received accordingly."¹

"A Legend Strange"

Northrup, Theodore H.
Song; High, F; Med., E^b

"The Voyage of Columbus "

Buck, Dudley, born at Hartford, Conn., March 10, 1839; died 1909.

Cantata; for men's voices, tenor, bass and barytone soli, chorus and orchestra, written in 1885 and first published in Germany. Mr. Buck, himself prepared the text of the libretto using extracts from Irving's "Columbus" for the theme of each of the six scenes. They are all "night scenes", and are arranged as follows:²

Scene I. In the chapel of St. George at Palos, Aug. 3, 1492.

"The squadron being ready to put to sea, Columbus, with his officers and crew, confessed themselves to the friar, Juan Perez. They entered upon the enterprise full of awe, committing themselves to the especial guidance and protection of Heaven."

Scene II. On the deck of the Santa Maria. "Eighteen years elapsed after Columbus conceived his enterprise before he was enabled to carry it into effect. The greater part of that time was passed in almost helpless solicitation, poverty and ridicule."

Scene III. The Vesper Hymn. "In the evening, according to the invariable custom on board the admiral's ship, the mariners sang the Vesper Hymn to the Virgin."

Scene IV. Discontent and Mutiny. "In this way they fed each others discontent, gathering into little knots, and fomenting a spirit of mutinous opposition finally breaking forth into

1. American History and Encyclopedia of Music

2. Upton-Standard Cantatas.

turbulent clamor."

Scene V. In distant Andalusia. "He compares the pure and balmy mornings to those of April in Andalusia, and observes that they wanted but the song of the nightingale to complete the illusion."

Scene VI. Land and Thanksgiving. "As the evening darkened, Columbus took his station on the top of the castle or cabin, on the high poop of his vessel, ranging his eye along the horizon, and maintaining an intense and unremitting watch."

"The cantata opens with a brief orchestral prelude of a sombre character begun by the trombone sounding the Gregorian intonation, and leading to the barytone solo of the priest ("Ye men of Spain, the Time is nigh"), appealing to the crew to commit themselves to Heaven, to which the full male chorus responds with ever-increasing power, reaching the climax in the "ora pro nobis". Twice the priest repeats his adjuration, followed by the choral response, the last time with joy and animation as the flag of Castile is raised and they bid farewell to the shores of Spain. A short Allegro brings the scene to a close.

The second scene is a bass aria for Columbus ("Eighteen long years of Labor, Doubt and Scorn"), of a vigorous and spirited character, changing to a solemn adagio in the prayer, "Lord of all Power and Might", and closing with a few spirited phrases in the opening tempo. It is followed by the Vesper Hymn, "Ave Maris Stella", a number in which the composer's eminent ability in sacred music is clearly shown. Its tranquil harmony dies away in the softest of pianissimos, and is followed by an agitated prelude introducing the furious chorus of the mutinous crew "Come, Comrades, Come", which gathers intensity as it progresses, voices and instruments uniting

in broken but powerful phrases, sometimes in full chorus and again in solo parts, until the climax is reached, when Columbus intervenes in brief solos of great dignity to which the chorus responds, the scene closing with the renewal of allegiance,- a stirring bass solo with choral accompaniment.

The fifth scene is a tenor recitative and love-song of a most graceful character, and one which will become a favorite when it is well known-

"In Andalusia the nightingale
Sings,-sings through the live-long night;
Sing to its mate in pure delight:
But, ah me! ah, my love.'
Vanished and lost to my sight
In distant Andalusia."

The final scene is very elaborate in its construction, and brings the work to a sonorous and stately close. It opens with a very dramatic recitative by Columbus ("The night is dark, but many a Sign seen through this Day proclaims the Goal at Hand"), at the close of which there is a short orchestral prelude, which serves to introduce a trio ("Here at your Bidding") for Columbus and two officers (first tenor and first bass). At the cry of a seaman, "Land ho!" the chorus responds with animation. Columbus bids his crew join him "in prayer and grateful praise." The answer comes in a splendidly-written "Hallelujah", which is fairly majestic in its progression, reaching its close in full broad harmony, with the accompanying strains of trumpets."

FRANCIS SCOTT KEY

Francis Scott Key¹, lawyer, was born at Frederick, Md., 1779; he died at Washington, D.C., 1843. He is best known as the author of the Star Spangled Banner, thus far at the head of American National songs. During the bombardment of Fort McHenry, Mr. Key was detained as a prisoner on board the British fleet. All night he watched the engagement with keenest anxiety. The now historic piece was written next morning, instantly printed, and sung all over the country to the air of "Anacreon in Heaven". With other patriotic and devotional songs it was published after his death in a volume of his "Poems", 1857.

"Festival March and Hymn to Liberty"², Op. 29.

Kaun, Hugo, Berlin; Born March 21, 1868, at Berlin.

Symphonic Poem; written at the request of Theodore Thomas for the inauguration of the seventh season of the Chicago Orchestra and played at the opening concerts of the season (October 22-23, 1897). Scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, three kettle-drums, bass drum, side drum, cymbals, triangle, organ and strings. At the entrance of the organ, Mr. Kaun has introduced "The Star Spangled Banner". A part for chorus follows which may or may not be used.

1. Stedman- American Anthology.

2. Also note Stock's Festival March (See Foster).

SYDNEY LANIER.

Sydney Lanier was born at Macon, Ga., February 3, 1842; he died September 7, 1881.

"The Centennial Meditation of Columbia"

Buck, Dudley; born at Hartford, Conn., March 10, 1839; died 1909.

Cantata; for soli, chorus and orchestra; written for and performed at the inauguration of the National Centennial celebration at Philadelphia, May 10, 1876.

"Evening Song"

Hadley
Song

"Evening Song"

Lang
Song

"Song of Love"

Gow
Song

"Sunset"

Buck
Song.

"Ballad of Trees and the Master"

Chadwick, G.W.
Song.

HENRY WADSWORTH LONGFELLOW

Born at Portland, Maine, Feb. 27, 1807; died at Cambridge, Mass.,
March 24, 1882.

"The Blind Girl of Castel-Cuillè"

Taylor, Samuel Coleridge, born in London, August 15, 1875.
died 1912.
Cantata; (Leeds, 1901)

"The Building of the Ship"

Lahee, Henry C.; born at Chelsea, April 11, 1826.

Cantata; Solo voices, Soprano, Alto, Tenor, Baritone, Bass;

20 minutes; continuous) "(written in 1869 for the late Rev. John
Curwen, who desired a work of moderate difficulty for the use of
Tonic-Sol-faists".

"The Leap of Roushau Beg"

Parker, Horatio William; born in Anboundale, Mass.; near Boston.

Balled for chorus of men's voices with tenor solo and orchestra
accompaniment; Op. 75, 27 p.

"The Bells of Strasburg" "Die Glocken des Strassburger Münsters"

Liszt, Franz, born at Raiding, Hungary, Oct. 22, 1811; died
July 31, 1886.

Cantata;¹ written in 1874, and is dedicated to the poet Long-
fellow, from whose Golden Legend the composer took his theme for
musical treatment. The cantata, however, does not deal with the
beautiful legend itself as related by the old minnesingers, Hartman
von Ane, which Longfellow has told so powerfully in his "Christus",
but simply with the prologue, describing the futile attempt of

.....

1. Upton - The Standard Cantatas.

Lucifer and the Powers of the Air to tear down the cross of the Strasburg Cathedral during the night storm. It was a subject peculiarly attractive to Liszt, as it offered him free scope for his fancies and unlimited opportunity for the display of his unique and sometimes eccentric orchestration. The work is written for barytone solo and mixed chorus, and is divided into two parts,- a short prelude which is entitled "Excelsior" (andante maestoso), and in which this word is several times repeated by the chorus with gradually increasing power from piano to fortissimo; and "The Bells", which comprises the principal part of the work.

The second part opens with a massive introduction (allegro agitato arsa), in which the bells, horns, and trumpets play an important part, leading up to the furious invocation of Lucifer:-

"Hasten! Hasten!
O ye spirits!
From its station drag the ponderous
Cross of iron that to mock us
Is uplifted high in air!

Without a break comes the response of the spirits, first and second sopranos, altos, and tenors ("OH! we cannot, for around it"), followed by the Latin chant of the bells sung by tenors and basses, with a soft tremolo accompaniment:-

"Lando Deum verum!
Plebem voco!
Congrego clerum!

Again with increasing power Lucifer shouts his command:-

"Lower! Lower!
Hover downward!
Seize the bold, vociferous bells, and
Clashing, clanging to the pavement,
Hurl them from their windy tower!"

As before, the chorus responds in a sweet harmonious strain ("All thy Thunders here are harmless"), again followed by the slow and

sonorous chant of the bells:-

"Defunctos plors!
Pestem fugo!
Festa decoro!"

Lucifer reiterates his command with constantly increasing energy:-

"Shake the casements
Break the painted
Panes that flame with gold and crimson;
Scatter them like leaves of autumn,
Swept away before the blast."

In its response this time the chorus is full of energy and impetuosity as it shouts with great power, "O, we cannot! the Archangel Michael flames from every window". The chant of the bells is now taken by the basses alone:-

"Funera plango!
Fulgura frango!
Sabbato pango!"

Lucifer makes his last appeal with all the strength that voice and orchestra can reach:-

"Aim your lightnings
At the oaken
Massive, iron-studded portals!
Sack the house of God, and scatter
Wide the ashes of the dead!"

In the choral response ("The Apostles and the Martyrs Wrapped in Mantles") the sopranos and altos are in unison, making with the first and second tenors a splendid effect. For the last time the first and second basses sing the chant of the bells:-

"Excito lentos!
Dissipo ventos!
Paco cruentos!"

With no abatement of vigor the baffled Lucifer sounds his signal for retreat, and the voices reply, sopranos and altos in unison:-

"Onward! onward!
 With the nightwind,
 Over field and farm and forest,
 Lonely homestead, darksome hamlet,
 Blighting all we breathe upon."

As the voices die away, choir, organ, and orchestra join with majestic effect in the intonation of the Gregorian chant:-

"Nocte surgentes
 Vigilemus omnes!
 Landemus Deum verum."

The cantata shows Liszt's talent rather than his genius. It is a wonderful mosaic-work of fancies, rather than an original, studied composition with definite purpose. Its motives, while not inspired, are finely conceived, and are presented not only gracefully, but in keeping with the spirituality of the subject."

"The Golden Legend"

Nicholl, Horace Wadham, born at Tipton, near Birmingham, March 17, 1848.
 Oratorio

"The Golden Legend"

Buck, Dudley, born at Hartford, Conn., March 10, 1839; died in 1909.

Cantata:- won the prize offered by the musical Festival Association of Cincinnati in 1880, and was performed at the biennial festival in May of that year "with Miss Annie B. Norton as Elsie, Mr. Frederick Harvey as Prince Henry, Mr. J. F. Rudolphsen as Lucifer, and Mr. M. D. Whitney as Friar Paul."¹

The text of the cantata is composed of a prologue, epilogue, and twelve scenes taken from Longfellow's Episode in "Christus" by the same name. The mediaeval story is a very simple one. Prince Henry of Hohenneck, stricken down with an incurable ailment, after

.....
 1. Upton- The Standard Cantatas.

vainly seeking a remedy, is visited by Lucifer disguised as a physician, who tempts him to adopt a remedy prescribed by a doctor of Salerno; namely, the blood of a maiden who will voluntarily offer herself as a sacrifice. Elsie devotes her life to the Prince, and they journey together to Salerno, where her death must take place. Arrived at the spot, the Prince, touched by her magnanimity, entreats her to forego her purpose; but she insists upon it, bids him farewell in the school, and enters an inner apartment with Lucifer disguised as a friar. Before the tragedy can be consummated, the Prince bursts open the door, with the aid of his followers, and rescues her. The pair return to the castle on the Rhine, where, of course, the rapidly convalescing Prince marries Elsie, and the story closes with an epilogue reciting the discomfiture of Lucifer and the triumph of good over evil.

Out of this material the composer has constructed his work, eliminating from and adding to the original matter to suit his musical scheme, but at the same time preserving the general spirit of the story. After a very spirited and energetic prelude, the prologue begins with the fruitless attempt of Lucifer to pull down the cross on the spire of Strasburg cathedral, the protests of the spirits of the air (first and second sopranos), the defiance of the bells (male chorus) as each attempt fails, and the final disappearance of the spirits amid the chanting of the majestic Latin Hymn, "Nocte surgentes", by full chorus in the church, accompanied by the organ. The second scene opens in Prince Henry's chamber in the town of the Vautsberg castle, and reminds one of the opening scene of "Faust", as set by Gounod. After an expressive declamation of his melancholy and his longing for rest and health ("I cannot sleep, my

fervid Brain calls up the vanished Past again"), Lucifer appears in a flash of light, dressed as a travelling physician, and a dialogue ensues, the purport of which has already been told, which closes with an ingenious and beautifully-written number for the two voices, accompanied by a four-part chorus of mixed voices and a small semi-chorus of sopranos and altos ("Golden Visions wave and hover"). The fourth scene is an unaccompanied quartet, "The Evening Song", sung by Elsie, Bertha, Max, and Gottlieb in their peasant home in the Odenwald, as they light the lamps ("O Gladsome Light of the Father"). It is a simple, tranquil hymn, but full of that sacred sentiment which this composer expresses so admirably in music. The fifth scene, Elsie's prayer in her chamber ("My Redeemer and my Lord"), in its calm beauty and religious feeling makes a fitting pendant to the quartet. In the next number, the orchestra is utilized to carry on the action, and in march tempo describes the pilgrimage to Salemo with stately intervals, in which is heard the sacred song, "Urbs coelestis, urbs beata", supposed to be sung by the pilgrims "moving slowly on their long journey with uncovered feet". The seventh scene is laid in the refectory of the convent of Hirschau, in the Black Forest, where Lucifer enters the gaudiolum of monks, disguised as a friar, and sings the rollicking Latin drinking-song. "Ave color vini clari", which Mr. Edmund C. Stedman versified for this work as follows:-

"Hail! thou vintage clear and ruddy!
 Sweet of taste and fine of body,
 Through thine aid we soon shall study
 How to make us glorious!

"Oh! thou color erubescant!
 Oh! thy fragrance evanescent!
 Oh! within the mouth how pleasant!
 Thou the tongue's praetorius!

"Blest the stomach where thou wendest!
 Blest the throat which thou distendest!
 Blest the mouth which thou befriendest,
 And the lips victorious!

Chorus of Monks.

"Pour the wine, then, pour it!
 Let the wave bear all before it!
 There's none to score it,
 So pour it in plenty, pour it."

The next number is for orchestra only, and once more the instruments are used for a continuance of the action by a description of the carousal of the monks in a characteristic allegro bacchanale, the abbot testifying his indignation through the medium of the trombone and the use of the Gregorian melody. The sentiment of the latter is expressed by the following verse:-

"What mean this revel and carouse?
 Is this a tavern and drinking-house?
 Are you Christian monks or heathen devils,
 To pollute this convent with your revels?"

The ninth scene changes to Genoa. Elsie, on a terrace overlooking the sea, sings a charming aria ("The Night is calm and cloudless"), with a choral refrain of "Kyrie Eleison". The tenth is a graceful barcarolle for orchestra, but it is somewhat in the nature of an interpolation, and is only connected with the movement of the story by a thin thread, as will be seen from the verse which gives its motive:-

"The fisherman who lies afloat,
 With shadowy sail in yonder boat,
 Is singing softly to the night.
 A single step and all is o'er;
 And thou, dear Elsie, wilt be free
 from martyrdom and agony."

The eleventh scene is a spirited and beautifully-written male chorus

of sailors("The Wind upon our Quarter lies"). The twelfth reaches the climax in the scene at the college of Salerno between Lucifer, Elsie, and the Prince, with accompaniment of attendants, and is very dramatic throughout. It is followed by a tender love-duet for Elsie and the Prince on the terrace of the castle of Vautsberg, which leads to the epilogue, "O Beauty of Holiness", for full chorus and orchestra, in which the composer is at his very best both in the construction of the vocal parts and the elaborately worked up accompaniments.

"The Golden Legend"

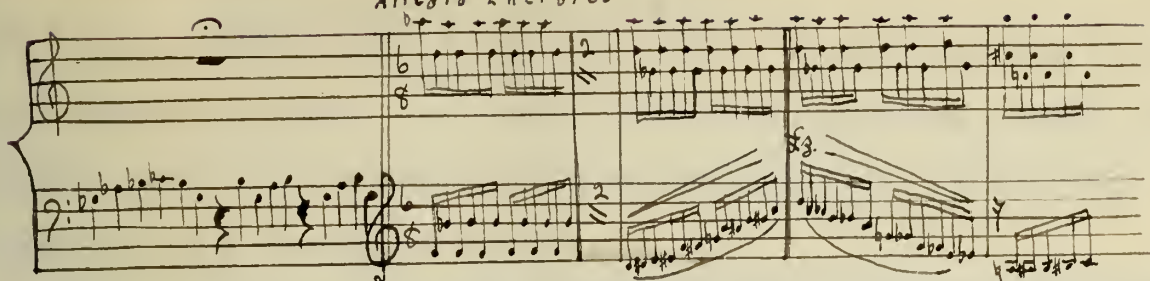
Sullivan, Sir Arthur; born in London, Mary 13, 1842; died there Nov. 22, 1900.

Cantata; (words adapted by Joseph Bennet from Longfellow's poem). Written for soli, chorus, and orchestra, the pianoforte arrangement by Berthold Tours.

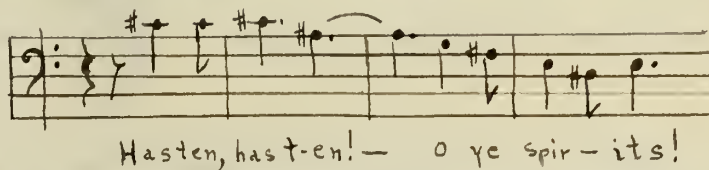
The story of the legend has been told in the preceding description of Mr. Buck's cantata. In his adaptation of the poem for the Sullivan cantata, Mr. Bennett has omitted the mystical parts, except the prologue, confining himself to the story of Prince Henry and Elsie. Though sometimes rearranged, the principal scenes have all been used, thereby preserving the unity of the story.

The prologue which is used without change portrays Lucifer, with the Powers of the Air, trying to tear down the Cross from the Spire of Strassburg Cathedral. A short theme for the bells (later sung by the tenors and basses), precedes the stormy and realistic introduction.

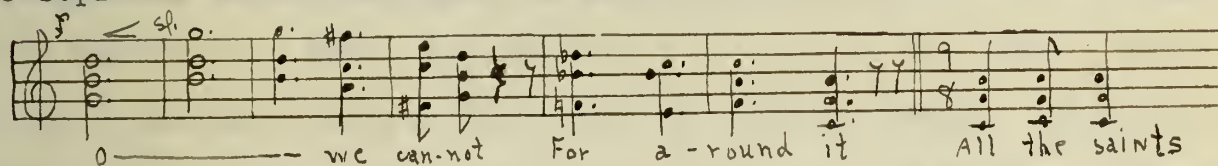
Allegro Energico



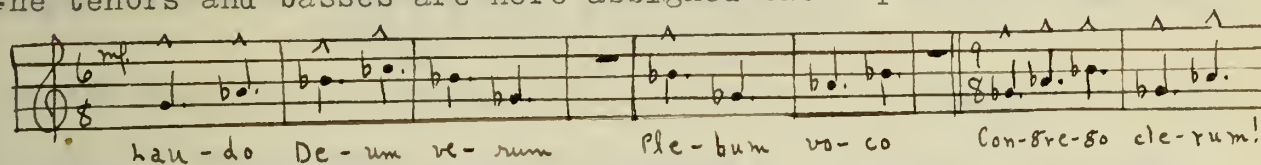
This figure in the orchestral accompaniment continues thruout the prologue, without a pause, Lucifer, whose part is assigned to the barytone voice enters.



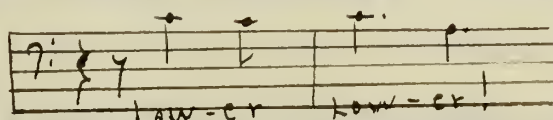
The sopranos and altos take the parts of the spirits of the air.



The tenors and basses are here assigned their part the bells.

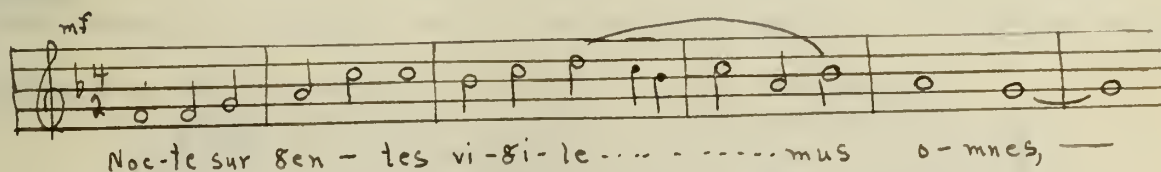


Lucifer re-enters;



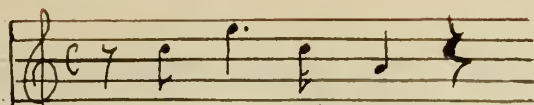
then comes a

dramatic chorus elaborately developed of the given themes. The prologue comes to an effective close with the entrance of the organ in the accompaniment and the Gregorian chant sung by the basses and tenors.



The first scene opens with an allegro for orchestra and a soliloquy of Prince Henry in his chamber in the castle of

of Vautsburg.

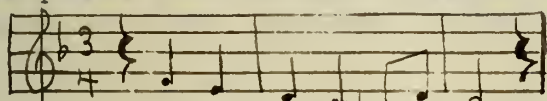


I can-not sleep

A duet for Lucifer and

Prince Henry describes the temptation; then the scene closes with a second solo for the Prince with an accompaniment of warning ("Beware") by a chorus of angels.

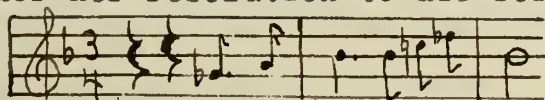
The second scene for Elsie, Ursula, Prince Henry and chorus takes place before the house of Ursula. After a recitative



slow-ly slowly up the wall

with a "pastoral accompaniment".

The villagers, on their way homeward here join in singing, unaccompanied, an evening hymn "O Gladsom Light of the Father immortal", with Prince Henry (at the door) joining in the Amen. There is now a dialogue between Elsie and her mother Ursula. Elsie confesses to her mother her resolution to die for the prince. After she sings the prayer

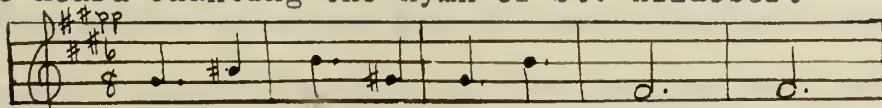


Elsie: My Re-deem-er and my Lord

Prince Henry enters,

and she makes her offer ("my life is little Take it, - O my Prince!"-) Prince Henry asks a blessing for Elsie and the scene closes with an amen sung by the chorus of angels.

For the third scene, Elsie, Prince Henry, Lucifer and chorus are on the road to Salerno, where Elsie is to be sacrificed for the life of the Prince. After an introduction of several measures, Elsie and Prince Henry enter into a dialogue which closes in a lonely duet "Sweet is the air with the budding hours". Pilgrims in the distance are heard chanting the Hymn of St. Hildebert



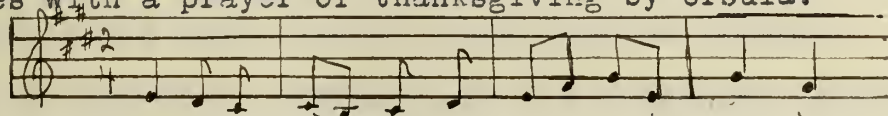
Cu-jus cla-vis lin-gua Pe-tri,

Lucifer appears as a Friar in the procession and sings his "mocking characteristic song" (Here am I, too, in the pious band,")

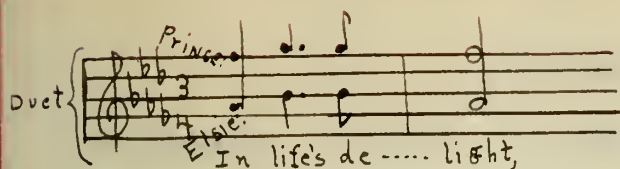
interwoven with the chanting of the Pilgrims. The Pilgrims journey on, chanting in the distance while Elsie sings ("Hark!- those sounds")-. After a brief interlude for orchestra, from a heighth overlooking the sea where they have encamped, Prince Henry sings ("It is the sea,--- and Elsie ("The night is calm"). The scene closes with a repetition of the words of Elsie's solo for chorus with an obligato for her, ("The snow-white choirs still answer, Christe Eleison").

The fourth scene occurs at the medical School at Salerno with "Lucifer dressed as a doctor". After an orchestral introduction there ensues a very dramatic scene with solos for Lucifer, Prince Henry and Elsie and an effective unaccompanied chorus. "O pure in heart". Elsie is taken in by Lucifer, when Prince Henry resolves to save her. A short dialogue follows for Prince Henry and Lucifer interwoven with the chorus "Unbar the door". The Prince and attendants burst open the door and rush in, a presto for orchestra bringing the scene to a fitting close.

Scene five opens with Ursula and a Forester at the door of Ursula's cottage. In the dialogue, the forest tells Ursula of Elsie's rescue and of the miraculous cure of Prince Henry. The scene closes with a prayer of thanksgiving by Ursula.

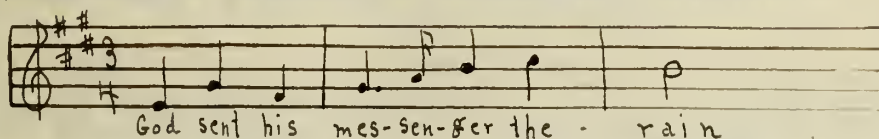


The last scene occurs on the terrace of the castle of Vautsberg on the evening of the marriage day of Elsie and the Prince. The Prince relates to Elsie the story of Charlamagne and Fastrado, interrupted now and then by short phrases by Elsie. All this closes in a happy duet.

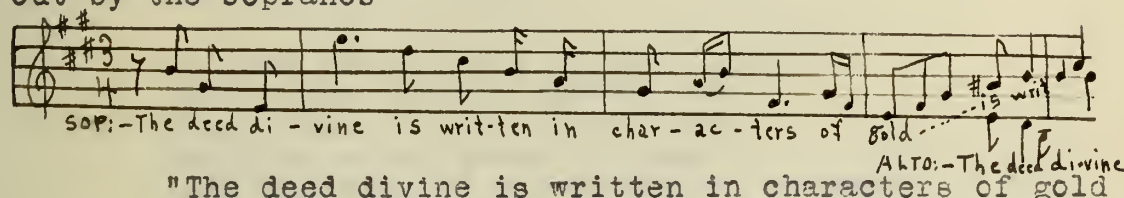


The cantata is brought to a close
with an elaborate choral epilogue.

It is opened with a chorus for tenors and basses:



to the same music exactly the sopranos sing "God sent his messenger
of faith, and whispered in the maiden's heart, 'Rise up'". A
brilliant fugal chorus ends the epilogue, the subject of which is
given out by the sopranos



"The deed divine is written in characters of gold
That never shall grow old,
But through all ages
Burn and shine,"

.....

"Minnehaha" and "Hiawatha"

Kaun, Hugo, Berlin; Born, March 21, 1863, at Berlin.

Two Symphonic Poems, Opus 43; Published in Germany in 1902 and
played for the first time in America, February 6, 1903 by "The
Chicago Orchestra".¹

"The works are described by the author as follows:-

These two symphonic compositions for orchestra originated in
the forests of North-Wisconsin.

The composer was inspired by Longfellow's "The Song of Hiawatha"
which furnished him with the poetic material, and by the glorious
oil-painting by the American artist, Dodge, depicting the death of
Minnehaha (Laughing Water).

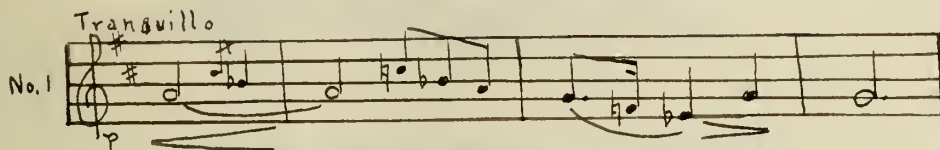
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1. Chicago Orchestra Programs (XII, 1902-3)

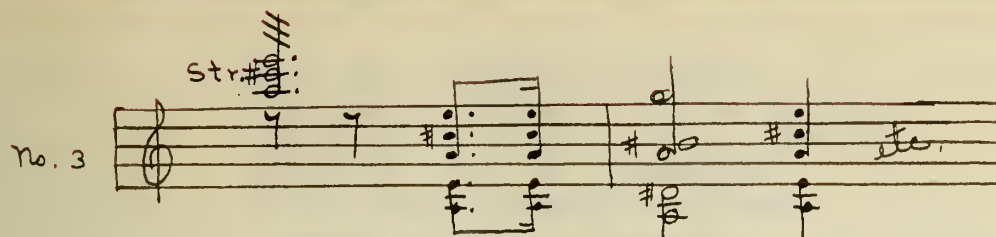
I

MINNEHAHA

"Minnehaha" is taken from Canto 20 of Longfellow's Poem - "The
Famine". The music opens with a Song of Lamentation, on the English

Horn:





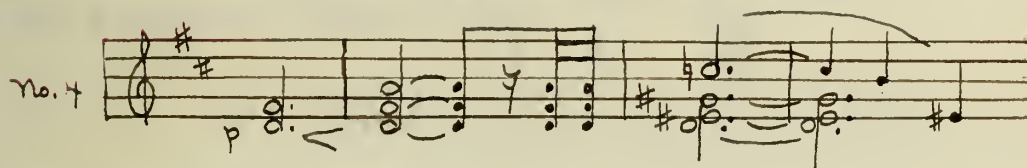
Homeward hurried Hiawatha,
Empty handed, heavy-hearted.

* * * * *

And he rushed into the wigwam,
Saw his lovely Minnehaha
Lying dead and cold before him,

And his bursting heart within him
Uttered such a cry of anguish
That the forest moaned and shuddered,
That the very stars in heaven
Shook and trembled with his anguish

Then he sat down, still and speechless,
On the bed of Minnehaha,
At the feet of Laughing-Water-



II

HIAWATHA

"Hiawatha" was inspired chiefly by "Hiawatha's Wooing" and
"Hiawatha's Departure".

The music opens with a short hunting-motive:

She was thinking of a hunter,
Young and tall and very handsome.

Thus the youthful Hiawatha
Said within himself and pondered,
Listless, longing, hoping, fearing,
Dreaming still of Minnehaha,
Of the lovely Laughing-Water.

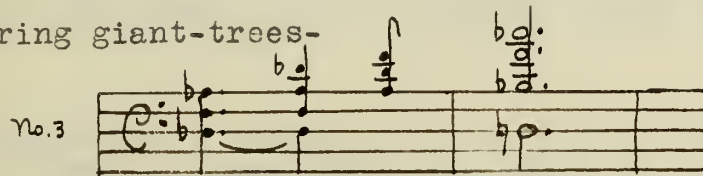
Hiawatha woos and wins the beautiful "daughter of the ancient
arrow-maker in the land of the Dacotahs", and takes her to his home
as his bride:



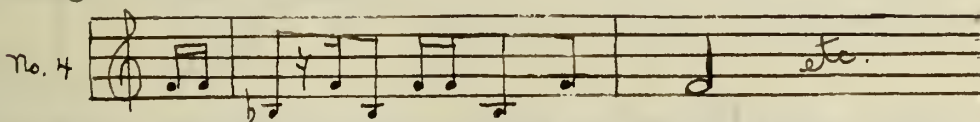
Pleasant was the journey homeward,
Through interminable forests,
Over meadow, over mountain,
Over river, hill and hollow.

The composer then describes the life of love and affection
which the couple lead.

They live alone in the solitude of the primeval forest, around
them the whispering giant-trees-



and the song of the birds-



Suddenly a famine breaks out in the land (Canto 20).

Hiawatha seeks in vain to procure food for his beloved wife.
Minnehaha dies, and Hiawatha determines to undertake the journey
to "The Land of the Hereafter":

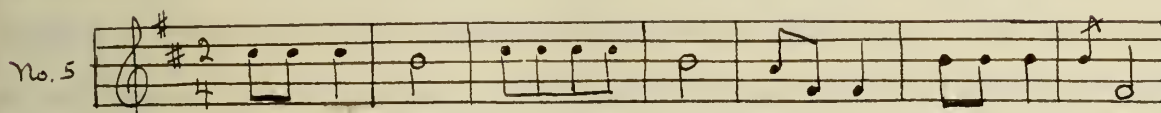
On the shore stood Hiawatha,
Turned and waved his hand at parting,- etc.

Hiawatha foretells to his brothers that strangers will come into
the land.

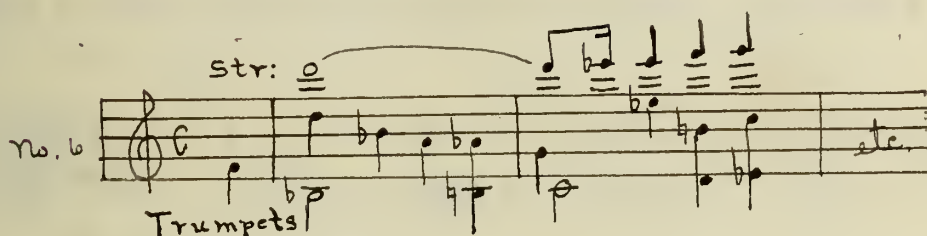
Then follows the only Indian motive that the composer has in-
troduced into his work.

This song is sung in homage to the God of War- the thunder.

(Omaha Indian Music by Alice Fletcher):-



And the people from the margin
Watched him floating, rising, sinking,
Till the birch canoe seemed lifted
High into that sea of splendor:-



"Hiawatha"

Taylor, Samuel Coleridge; born in London, August 15, 1875.

Cantata;

- Trilology
- (1. "Hiawatha's Wedding Feast"; (for tenor solo, chorus
(and orchestra)(Nov. 11, 1898, at the Royal College)
 - (2. "Death of Minnehaha"; soprano and baritone soli,
(chorus and orchestra (North Staffordshire Festival,
(1899).
 - (3. "Hiawatha's Departure"; for soprano, alto, tenor, and
(baritone soli, chorus, and orchestra (Royal Choral
(Society, at the Albert Hall, March 22, 1900. In
(the following May, the overture to the whole was
(heard for the first time).

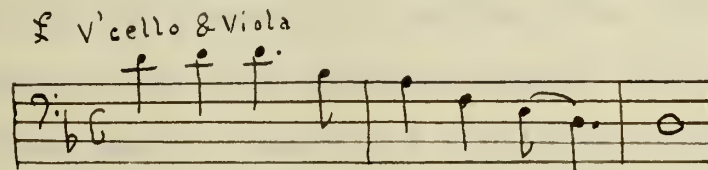
"The Four Winds" ("Die vier Winde")

Busch, Carl

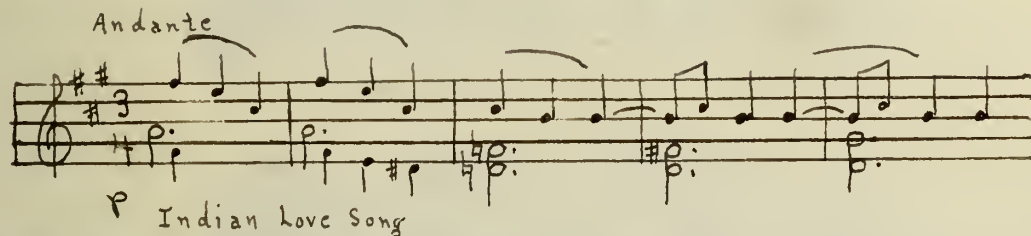
Cantata; from the "Song of Hiawatha"; for soprano and tenor soli, chorus, and orchestra (strings, 2 flutes, 2 oboes, 2 clarinets, 2 Bassons, 4 Horns, 2 Trumpets, 3 Trombones, Tuba, Tympani, Cymbals, Bass Drum, and Harp.) Translated into German by Herman Simon.

Mr. Busch has made no change whatever in the libretto of Longfellow.

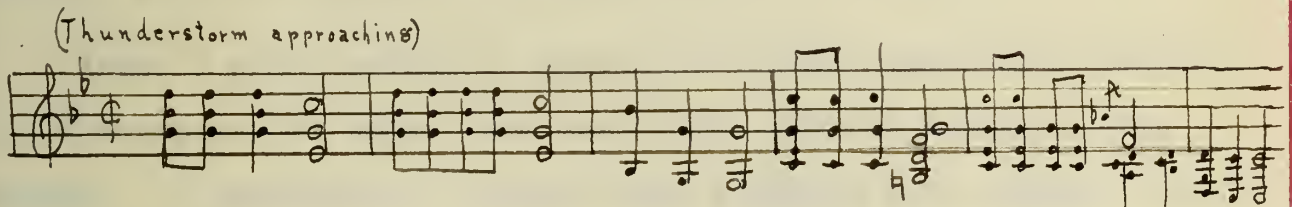
In the form of a true epitome, the overture foreshadows what is to follow by the statement and elaboration of three of the chief themes. They are all characteristically Indian. The first of these, which opens the overture, is given out by the violoncello and viola.



After a short development of this theme, the second theme enters



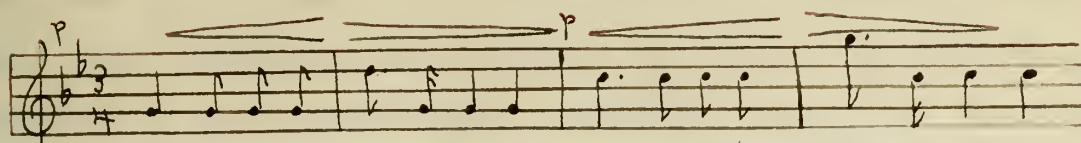
This love theme is rather elaborately worked out and lead up to the entrance and very vigorous treatment of a third theme.



A sweeping fortissimo passage of triplets in unison closes the overture and leads, without a pause into the opening chorus in which we recognize our first theme.

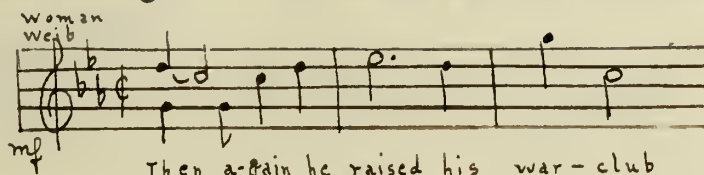


This chorus is seven pages long. After a brief orchestral interlude, another chorus, is introduced describing the encounter of Mudjekeewis with the great bear.

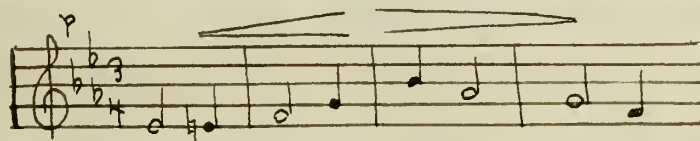


ALTO: Si-lent-ly he stole up-on him, Si-lent-ly he stole up-on him

There is here a tenor solo "Hark you, Bear!", then, another chorus describing the slaying of the Bear, the choosing of Mudje-keewis as Father of the four Winds of Heaven, and his distribution of the Four Winds among himself and his three children.

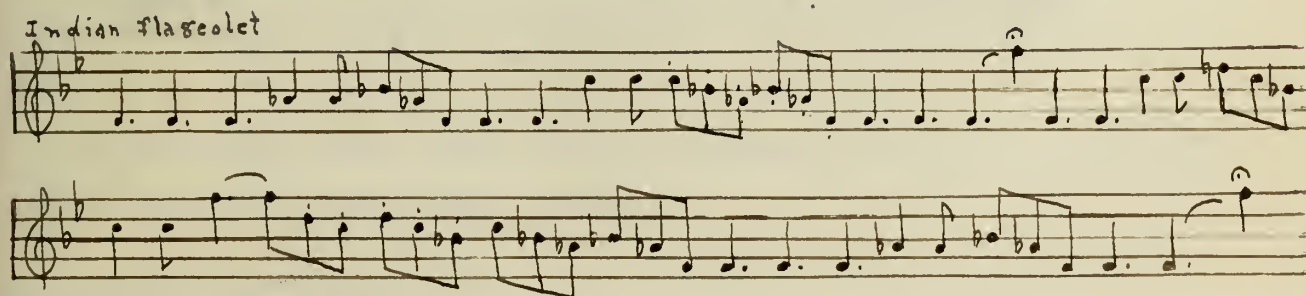


Then a-gain he raised his war-club



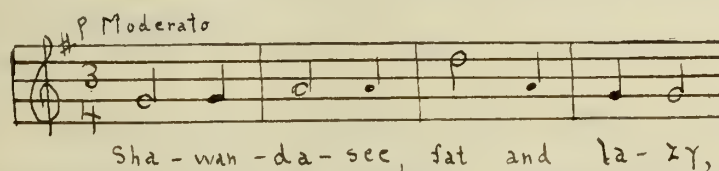
Thus was Mud-je-kee-wis cho-sen

After a short pastoral, comes the second part of the cantata, the description of Weban, the East Wind, and his wooing of the Maiden. It consists of a tenor solo, a chorus with soprano solo, a duet for soprano and tenor, closing with a duet and chorus. The Indian Love Song treated in the overture is used here effectively. It is interesting to note here the use of the Indian flageolet at the middle and close of the tenor solo.

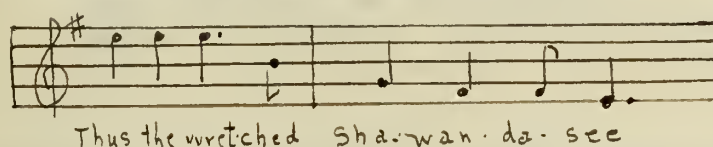


The next part, (the third) consists of an elaborate chorus and tenor solo describing Kabilonokka, the fierce North-wind and the battle with his follow-mortal Shingebis, the diver, which results in the defeat of the latter. The vigorous thunder-storm theme (the third) developed in the overture, is here used and worked up in portraying the wrestling of the two warriors.

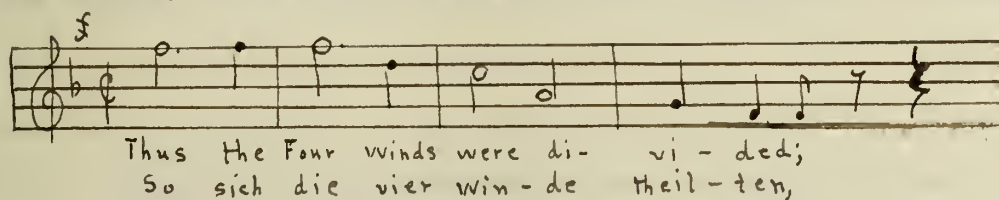
A very appropriate theme for soprano introduces the story of Shawondasee (fifth part) and his unsuccessful wooing of the Maiden.



In a duet for soprano and tenor, Shawondasee complains to his brother for the Northland of his having wooed and won his maiden from him. There is here a decided return to the first theme of the cantata, used with harmony for the chorus.



The cantata is brought to a close with a soprano solo, tenor solo and chorus worked up together. The characteristic return to the chief theme, this time in major makes a very impressive close.



At the very close the tenor and soprano solos soar with the chorus "Thus the Winds were Divided".

"Hiawatha's Childhood"

Whiteley, Bes-ie M.

Operetta, for children; (Prize composition, at the National Federation of Music Clubs- 1912.)

"Hiawatha"

Kämpf, Karl

Ballet Suite for orchestra, Opus 27.

"Hiawatha"

Parker, James C.D.

Overture (performed by Theodore Thomas in New York at the Peace Jubilee of 1872).

"The Farewell of Hiawatha"

Foote, Arthur, born in Salem, Mass., on March 5, 1853.

Cantata; "ballad" for barytone solo, male voices, and orchestra. Written for the Apollo Club of Boston. With the exception of the omission of seven lines preceding the final words of farewell, Mr. Foote has used without change the close of the legend beginning with stanza,

"From his place rose Hiawatha,
Bade farewell to old Nokomis,
Spoke in whispers, spake in this wise,
Did not wake the guests that slumbered".

"A short orchestral introduction, andante con moto, followed by a chorus of tenors and bases in a few measures, recitative in form and sung pianissimo, lead to a barytone solo for Hiawatha ("I am going, O Nokomis") of a quiet and tender character. A graceful phrase for the violincello introduces another choral morceau relating Hiawatha's farewell to the warriors ("I am going, O my People") a melodious combination of sweetness and strength, though it only rises to a display of energy in the single phrase, "The Master of Life has sent them", after which it closes quietly, and tenderly, in keeping with the sentiment of the text. The remainder of the work is choral. The westward sail of Hiawatha into the "fiery

sunset", "the purple vapors", and "the dusk of evening" is set to a very picturesque accompaniment, which dies away in soft strains as he disappears in the distance. An allegro movement with a crescendo of great energy introduces the farewell of "the forests dark and lonely", moving "through all their depths of darkness", of the waves "rippling on the pebbles", and of "the heron, the Shuh-shuh-gah, from her haunts among the fen-lands". The last division of the chorus is an allegro, beginning pianissimo and closing with an exultant outburst:-

"Thus departed Hiawatha,
 Hiawatha the Beloved,
 In the glory of the sunset,
 In the purple mists of evening,
 To the regions of the home-wind,
 Of the Northwest wind Keewaydin,
 To the Islands of the Blessed,
 To the kingdom of Ponemah,
 To the land of the Hereafter!"

"Hiawatha's Wooing"

Cole, Rossetter, born in Michigan, 1866.

Melodrama; poem from Longfellow's "Song of Hiawatha", (tenth canto) with music for the pianoforte, 27 pp. (Arthur P. Schmidt, Boston).

"This is the first melodrama published by an American publisher. The piano introduction and the recitation (the piano accompanies the reader thruout) require about fifteen minutes for performance. The piano part, tho only moderately difficult requires a careful pianist."

"King Robert of Sicily" (from "Tales of a Wayside Inn")

Cole, Rossetter, born in Michigan.

Melodrama-

Mr. Cole has chosen for one of a series of four lectures, the following subject, "The Melodrama as a Modern Music-Form, with a reading of "King Robert of Sicily.

"Especial attention is called to the lecture on "The Melodrama", for next to Richard Strauss' "Enoch Arden", Mr. Cole's "King Robert of Sicily" and "Hiawatha's Wooing" are recognized as the finest examples of this modern music-form, which is persistently gaining in popular appreciation. His "Hiawatha's Wooing" was the first serious work of this kind published in America, and it met with immediate approval, while the sudden leap of "King Robert of Sicily" into international fame (it has been performed many times in Paris and Berlin, also in Cologne, Naples, London, etc., besides innumerable times in America) has given added impetus to public interest in, and popular appreciation for, this attractive music-form. "King Robert" is dedicated to Mr. David Bispham, and this great artist has performed it in all the larger cities of this country").

"Hiawatha"

Kroeger, Ernest Richard, born at St. Louis, August 10, 1862.

Overture; In which Kroeger¹ has used actual Indian themes. This work was given at Omaha by the Thomas Orchestra.

"The Peace-Pipe"

Converse, Frederick, born at Newton, Mass., Jan. 5, 1871.

Cantata; text from the "Song of Hiawatha".

"The Old Clock on the Stairs"

Pease, Frederick

.....
1. Elson- History of American Music.

Cantata; solo voices; soprano, alto, tenor, baritone; twenty minutes; continuous.

"Pandora"

Cellier, Alfred, born Dec. 1, 1844, at Hackney.

Grand opera, in 3 acts; (produced in Boston in 1881)

"Paul Revere's Ride"

Buck, Dudley; born at Hartford, Conn., March 10, 1839; died 1909.

Cantata; (men's voices).

"Paul Revere's Ride"

Busch, Carl

Cantata; Solo voices, Baritone; (Twenty minutes, continuous).

"King Olaf"

Busch, Carl

Cantata; Solo voices; soprano, tenor, baritone; one hour and twenty minutes; continuous.

"King Olaf's Christmas"

Buck, Dudley, born at Hartford, Conn., March 10, 1834; died 1909.

Chorus; for men's voices.

"Scenes from the Saga of King Olaf"

Elgar, Edward; born June 2, 1857, at Broadheath.

For chorus and orchestra*; "Produced in 1896 and performed for the first time at the North Staffordshire Musical Festival, held Oct. 29th and 30th at Hanley, England. Upon this occasion Elgar conducted and the solos were interpreted by Mme. Henson, Edward Lloyd and Wfrangcon Davies. The foundation of the text is drawn from "The Tales of a Wayside Inn" but supplementary verses were

* Theodore Thomas Orchestra programs, 1908-09.

contributed by H. A. Acworth. The work is divided into an Introduction and eight scenes. Elgar himself explained the principle of its construction in the subjoined quotation; "In the following scenes it is intended that the performers should be looked upon as a gathering of Skalds (bards) and all; in turn, take part in the narrative of the Saga, and occasionally, at the more dramatic points, personify for the moment some important character".

"The Challenge of Thor" a choral ballad is the first of the eight scenes, and was performed by the Thomas Orchestra March 3d and 5th, 1909.

It is the representation of the Pagan God boasting of his power, and challenging the Gallilean Christ to a trial of strength;

"I am the God Thor,
I am the War God;
I am the Thunderer
Here in my Northland,
My fastness and fortress
Reign I forever.

The light thou beholdest
Stream thru the heavens,
In flashes of crimson
Is but my red beard,
Blown by the night wind,
Affrighting the nations!

Here amid icebergs
Rule I the nations;
This is my hammer
Mjolner, the mighty
Giants and sorcerers
Cannot withstand it.

Jove is my brother,
Mine eyes are the lightening,
The wheels of my chariot
Roll in the thunder
The blows of my hammer
Ring in the earthquake!

These are the gauntlets
Wherewith I wield it,
And hurl it afar off.
This is my girdle
Whenever I brace it
Strength is redoubled.

Force rules the world still,
Has rules it, shall rule it,
Meekness is weakness,
Strength is triumphant
Over the whole earth
Still it is Thor's day.

Thou art a God, too
O Gallilean,
And thus sittle-handed,
Unto the combat
Gauntlet or gospel,
Here I defy Thee!"

"The Skeleton in Armour"

Holbrooke, Josef; born at Croydon on July 6, 1878.

Symphonic poem.

"The Skeleton in Armour"

Foote, Arthur, born in Salem, Mass., March 5, 1853.

Ballad for Mixed chorus and orchestra.

"The Tale of the Viking"

Whiting, George Elbridge, born at Holliston, Mass., Sept. 14, 1842.

Cantata; "written in competition for the prize offered by the Cincinnati Musical Festival Association in 1879, and though unsuccessful, is still regarded as one of the most admirable and scholarly works yet produced in this country. The text of the cantata is Longfellow's "Skeleton in Armor", that weird and stirring story of the Viking, which the poet so ingeniously connected with the old mill at Newport.

The work comprises ten numbers, and is written for three solo voices (soprano, tenor, and barytone), chorus, and orchestra. A long but very expressive overture, full of the dramatic sentiment of the poem, prepares the way for the opening number, a short male chorus:-

"'Speak! speak! thou fearful guest
Who, with thy hollow breast
Still in rude armor drest,
Comest to daunt me!
Unrapt not in Eastern balms,
But with thy fleshless palms
Stretched, as if asking alms,
Why dost thou haunt me?'"

Next comes a powerful chorus for mixed voices ("Then from those cavernous eyes), which leads up to the opening of the Viking's story ("I was a Viking old") a barytone solo, which is made very dramatic

.....
1. Upton- Standard Cantatas.

by the skillful division of the song between recitative and melody. In the fourth number the male chorus continues the narrative ("But when I older grew"), describing in a vivacious and spirited manner the wild life of the marauders on the sea and their winter wassails as they told the Berserker legends over their cups of ale. In the fifth the soprano voice tells of the wooing of "The blue-eyed Maid" in an aria ("Once, as I told in Glee") remarkable for its varying shades of expression. At its close a brilliant march movement, very sonorous in style and highly colored, introduces a vigorous chorus ("Bright in her Father's Hall"), which describes the refusal of old Hildebrand to give his daughter's hand to the Viking. A dramatic solo for barytone ("She was a Prince's Child") pictures the flight of the dove with the sea-mew, which is followed by a chorus of extraordinary power as well as picturesqueness ("Scarce had I put to Sea"), vividly describing the pursuit, the encounter, and the Viking's escape with his bride. A graceful but pathetic romance for tenor ("There lived we many Years"), which relates her death, and burial beneath the tower, leads to the closing number, a soprano solo with a full stately chorus, admirably worked up, picturing the death of the Viking, who falls upon his spear, and ending in an exultant and powerful burst of harmony, set to the words:-

"Thus, seamed with many scars,
 Bursting these prison bars,
 Up to its native stars
 My soul ascended;
 There from the flowing bowl
 Deep drinks the warrior's soul,
 Skoal! to the Northland! Skoal!
 Thus the tale ended."

"The Village Blacksmith"
Noyes, Charles F.

Cantata; (originally written for mixed voices; arranged for women's or children's voices in four parts; baritone solo; fifteen minutes; orchestra.)

"The Wreck of the Hesperus"
Dunkley, Ferdinand Luis, born in London, July 16, 1869.

Balad (for solos, choruses and orchestras) (was performed at the Crystal Palace, April 7, 1894).

"The Wreck of the Hesperus"
Anderton, Thomas

Cantata.

"The Wreck of the Hesperus"
MacCunn, Hamish; born at Greenock, March 22, 1868.

Cantata; (produced with pictorial illustrations at the Coliseum theatre, London, August 28, 1905).

"The Wreck of the Hesperus"
Foote, Arthur, born in Salem, Mass., on March 5, 1853.

Cantata.

"All are sleeping"
Pasmore, H. B.

Song; High F.

"The Arrow and the Song"
Colburn, S. C.

Song; High or Med. D^b

"The Arrow and the Song"

Pinsuti, Ciro; born at Sinalunga, Siena, May 9, 1829; died in Florence, March 10, 1888.

Song; D.

"The Arrow and the Song"

Henschel, Isador Georg, born at Breslau, Feb. 18, 1850.

Song; High, B; Low, G.

"Beware" (I know a maiden fair to see).

Moulton, Charles.

Song; High D^b; Med. B^b

"The Bridge"

Lindsay, Miss M.

Song, E^b

"The Brook"

Volpé, A.D.

Song; High E^b

"Curfew"

Gow, George Coleman

Song

"Daybreak"

Homer, Sidney

Song; High, F; Low, D.

"Daybreak"

Marston, G.W.

Song

"Daybreak"

Faning, Ebon; born at Helston in Cornwall, May 20, 1850.

Song.

"Dream of the Summer Night"

Fosti, F. Paolo; Italian, born April 9, 1846, at Ortona sul mare, in the abruzzi.

Song; High, B^b; med. A^b; Low F.

"The dreary day"

Hodges, F. H.

Song, Cm.

"Goodnight"

Danza, Luigi, born in 1846 at Castell amare di Stabia, Italy.

Song; High E^b; med. C.

"Hark! Hark, pretty lark"

Saar, L. V.

Song; High D (with violin)

"I shot an arrow in the air"

Henschel, Isador, Georg, born at Breslau, Feb. 18, 1850.

Song; High B; Low, G.

"It is not always May"

Gounod, Chas. Francois, born in Paris, June 17, 1818; died at Saint Cloud, Oct. 18, 1893.

Song; Med. A^b

"Mandolina" (Stars of the Summer Night")

Rivarde, P. A., born on October 31, 1865 in New York

Song.

"A Psalm of Life"
Hodges, F. H.

Song; High B^b; Low A^b

"A Psalm of Life"
Wood, Albert H.

Song; E

"The Rainy Day"
Hatton, John Liptrot, born in Liverpool, Oct. 12, 1809; died
at Margota, Sept. 20, 1886.

Song; D^b

"The Rainy Day"
Lucas

Song; from cycle of five songs:

The rainy day- Longfellow

The fountains mingle- Shelley.

Take hands, touch lips- Swinburne

When Stars are in the quiet sky- Lytton

Eldorado- Poe

"The Sea hath its Pearls"
Warren, S. P.

Song; F.

"Serenade" (Good night, good night, beloved)
Nevin, Ethelbert, born in Edgworth, Penn., Nov. 25, 1862; died
in New Haven, Conn., Feb. 17, 1901.

Song; High B; Med., G.

"Snow-flakes"
Cowen, Fred. Hymen, born at Kingston, Jamaica, Jan. 29, 1852.

Song; High E; Med., D.

"Stars of the Summer Night"
Pease, Alfred H.

Song; D^b

"Stars of the Summer Night" (Mandolina)

Rivarde, P. A., born on Oct. 31, 1865 in New York.

Song; A^b

"Stars of the Summer Night"

Atherton

Song.

"Stars of the Summer Night (God sent his singers)

Tours, Berthold, born Dec. 17, 1838, at Rotterdam; died in London, March 11, 1897.

Song; High E^b; Low C.

JAMES RUSSELL LOWELL

Born at Cambridge, Mass., Feb. 22, 1819; died at Cambridge, Aug. 12, 1891.

"The Violet"

Class, F. Morris

Song; High, C.

EDWIN MARKHAM

Edwin Markham was born in Oregon City, Oregon, April 23, 1852.

"Semiramis"

Weidig, Adolf

Sumphonic poem; "after the words by E. Markham", who gave Mr. Weidig a handwritten copy of them. "This work has been performed in America and in Europe.- the text has been translated into German."

ALDEN NOBLE

"The Buccaneer"
Weidig, Adolf; Chicago

Song cycle;

Mr. Weidig has written a great number of songs, "almost all of which have texts by American poets".

JOSEPHINE PRESTON PEABODY

"Josephine Preston Peabody was born in New York, N.Y., 187-. She now resides in Cambridge, Mass."

"The House and the Road"
Garrison, Theresa Holmes

Song.

EDGAR ALLAN POE

Edgar Allan Poe was born at Boston, Mass., Jan. 19, 1809; he died at Baltimore, Md., Oct. 7, 1849.

"Eldorado"
Lucas, Clarence; born Oct. 19, 1866, near Niagara, Canada.

Song; from cycle of five songs:

"The rainy Day"- Longfellow
"The fountains mingle"- Shelley
"Take hands, touch lips"- Swinburne
"When Stars are in the quiet sky"- Lytton
"Eldorado"- Poe.

"The Fall of the House of Usher"
Debussy, Claude Achille, born at St. Germain-en-Laye, Aug. 22, 1862.
Opera.

"To Helen"

Loeffler, Ch. M.; born at Muhlhausen, Alsatia, Jan. 30, 1861.

Song; 1".

"Israfel"

Kelley, Edgar Stillman

Song.

"Israfel"

King Oliver

Song.

"The Masque of the Red Death"

Holbrooke, Josef; born at Croydon, July 6, 1878.

Symphonic Poem.

"The Raven"

Holbrooke, Josef.

Tone Poem; (played at the Crystal Palace concerts in 1900)

"The Raven"

Bergh, Arthur

Melodrama; dedicated and recited by David Bispham.

"Ulalume"

Holbrook, Josef.

Symphonic Poem; Op. 35 (London Symphony Concert, Nov. 26, 1904).

JAMES WHITCOMB RILEY

James Whitcomb Riley was born at Greenfield, Ind., Oct. 7, 1849;
he died July 22, 1916.

"A Life Lesson"

Nevin, Ethelbert, born in Edgeworth, Pa., Nov. 25, 1862; died in New Haven, Conn., Feb. 17, 1901.

Chorus for women's voices (3-part).

"Life's Lesson"

Nevin

Song.

"Raggady Man"

Krull

Song.

"There, little girl, don't cry"

Campion, Edv.

Song; High, G; Med. F; Low, E^b

"There, little girl, don't cry"

Schnecker, P. A.

Song; High E, Med. C.

"The weather"

Skinner, Elizabeth L.

Song: High or Med. F.

ROBERT CAMERON ROGERS

Robert Cameron Rogers was born at Buffalo, N. Y., 1862. His poems have been collected and published as "The Wind in the Clearing," and other Poems, 1895; "For the King, and other Poems", 1899.

"The Rosary"
Nevin, Ethelbert.

Song.

EPES SARGENT

Epes Sargent was born at Gloucester, Mass., 1813; he died at Boston, Mass., 1880.

"A Life on the Ocean Wave".
Russell, Henry; born at Sheerness, Dec. 24, 1812; died in London Dec. 8, 1900.

Song.

HARRIET PRESCOT SPOFFORD.

Harriet Elizabeth (Prescott) Spofford was born at Calais, Maine, 1835.

"Sleep, little Darling"
Beach, Mrs. H. H. A.; born in Hemikn, N. H., Sept. 5, 1867.

Song.

"Thy Beauty"
Beach, Mrs. H. H. A.

Song.

FRANK LEBBY STANTON

Frank Lebbey Stanton, journalist, was born at Charleston, S.C., 1857. He is a resident of Atlanta, Ga., and a member of the staff of the "Atlanta Constitution". Mr. Stanton is author of "Songs

of the Soil", 1894; "Comes one with a Song", 1899. His lyrics are familiar to all newspaper readers, and are widely popular.

"Flower Song"
Hatch

Song.

"Keep A-going"
Colburn

Song.

"Hi lil feller"
Riker

Song.

"Let Miss Lindy Pass"
Rogers

Song.

"Little Way to walk"
Speaks

Song.

"Love Note"
Rogers

Song

"Mighty Lak a Rose"
Nevin, Ethelbert

Song.

"Morning"
Speaks

Song

"Plantation Ditty"

Colburn

Song.

"Toward the sunrise"
Speaks

Song.

BAYARD TAYLOR

Bayard Taylor was born at Kennet Square, Pa., Jan. 11, 1825;
he died at Berlin, Germany, Dec. 19, 1878.

"Bedouin love song" (From the desert I come)
Buck, Dudley, born at Hartford, Conn., March 10, 1839; died in 1909.

Song.

"Bedouin love song"
Hawley, Charles Beach

Song.

"Bedouin love song"
Shelley

Part Song.

Bedouin love Song
Pinsuti

Song.

"Bedouin love Song"
Chadwick

Song.

VANCE THOMPSON

Vance Thompson was born in 1862, of English parentage. He is now a journalist and playwright of New York City.

"Lady Floriane's Dream"
Nevin, Ethelbert.

Pantomine, (designed by Vance Thompson).

WALT WHITMAN

Walt Whitman was born at West Hills, Huntington Township, Suffolk Co. T. I. N. Y.; May 31, 1819; he died at Camden, N. J., March 26, 1892.

"The Mystic Trumpeter"

Converse, Frederic, born at Newton, Mass., Jan. 5, 1871.

Orchestral Fantasy, Op. 10; written in 1904 and inspired by Walt Whitman's poem of the same name. It was performed, by the Theodore Thomas Orchestra in 1907. In a letter referring to this performance, Mr. Converse says: -* "..... I would call attention to the fact that I omit one portion of the original poem (stanza 4). I do this because I wished to use merely the elemental phases of mystery and peace, of love, of war, struggle, of humiliation and of joy. The omitted stanza was local in time and suggestion and not

*Thomas Orchestra programs 1906-07.

available in my scheme of expression, which was to portray fundamental emotions. I have not followed the poem in close detail but merely striven to express its broad, general modds. To do this, I have divided it into five parts The music follows these divisions and is a series of five distinct tone-pictures united by short introductory episodes (characteristic phrases for the trumpet)¹ into one complete movement. The thematic material of the first four sections is developed in the fifth, and all merged into one song of joy. The form is of course very free, and follows the poetic development of the text, rather than any conventional models.

"The Flight of the Eagle"
Norris, Homer Albert

Cantata; Says Mr. Elson, "It is hold, not to say block curdling in some of its progressions, but then Whitman is as unconventional as shirts-sleeves. Much play is made with a series of diatonic major seconds rising in a continuous scale. This device is used enough to call it a guiding motive. It is not certain that eagles fly in this manner, but the originality of the device cannot be denied."²

"Life and Death"
Neidlinger, Frederic

Song; F.

"Watt Whitman Symphony"³
Bell, Henry

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1. Upton- Standard Cantatas.
 2. Elson- History of American Music.
 3. Mr. Felix Borowski.

HELEN HAY WHITNEY

Helen Hay Whitney was born in New York, N. Y., 18- . She is the daughter of John Hay (Now Mrs. Payne Whitney).¹

"Naughty Boy"
Bartlett, Floy Little
Song.

 JOHN GREENLEAF WHITTIER

Whittier was born at East Haverhill, Mass., Dec. 17, 1807; died at Hampton Falls, N. H., Sept: 7, 1892.

(Barbara Freitsche was written Sept. 13, 1862)

"Barbara Freitsche"
Jordan, Jules

Cantata; Solo voice, S.; fifteen minutes; continuous.

"The Eternal Goodness"
Homer, Sydney

Song; High B, Low A^b

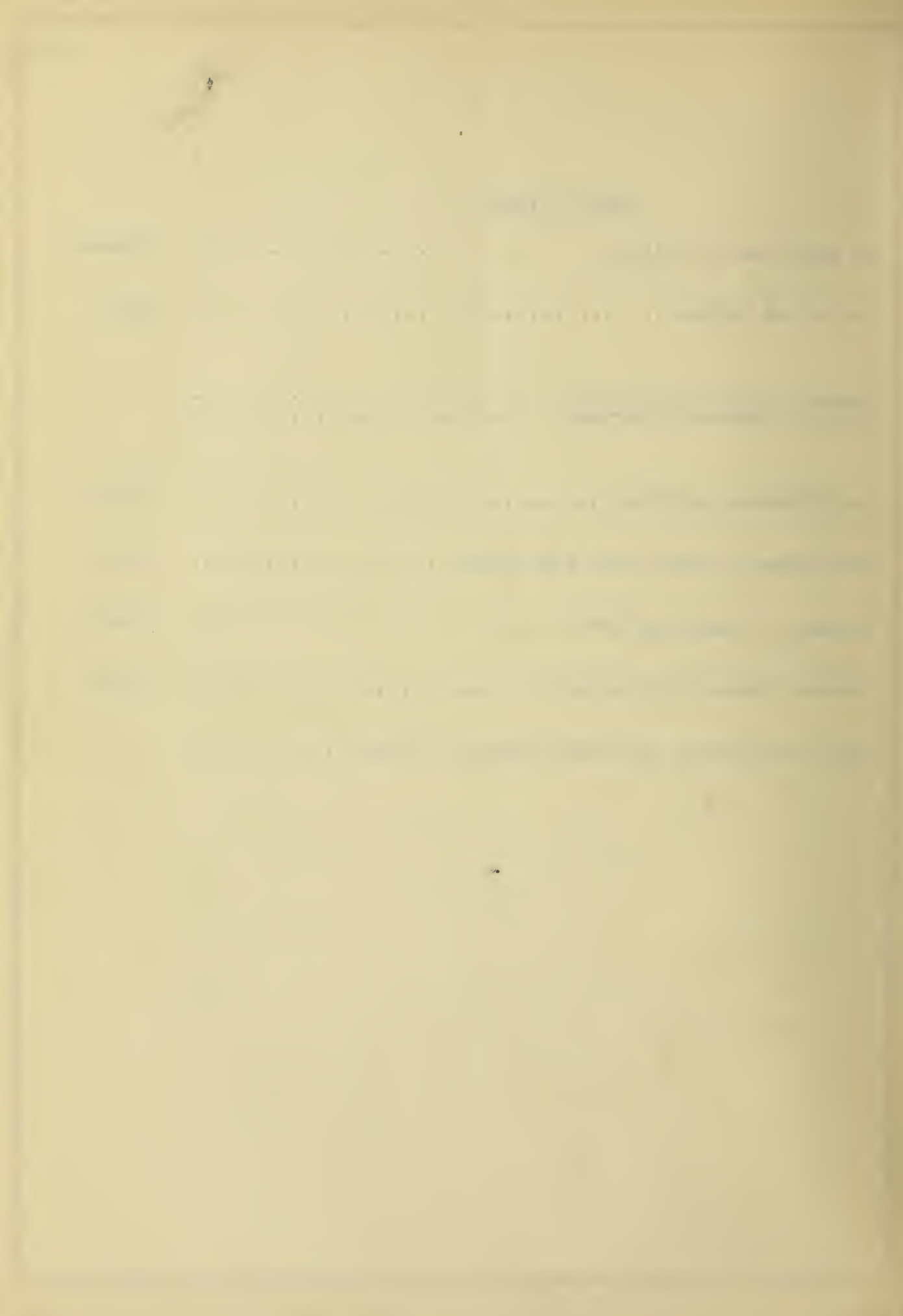
"Forever Dear"
Strelezki

Song.

1. Stedman- American Anthnology.

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